



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ivory; press down the ivory gently on the card and place it beneath a weight until thoroughly dry, say for two or three hours, when it will be ready to paint on. I would advise covering a small drawing board with green baize. On this pin down firmly, with thumb tacks, the card on which the ivory is gummed. Place the drawing board on a table easel and set to work. For materials to work with you will need, besides colors and brushes, some gum water, an ivory palette, an eraser, a magnifying glass and some soft, clean rags.

The gum water it is advisable to prepare yourself, so that you may be sure of what you are using. Get a little of the very best and whitest gum arabic, reduce it to powder and place it in a jar with some distilled water. Set the jar in a saucepan, with water about half way up the jar; let the water boil around it until the gum is melted, and stir gently from time to time; then strain it through a piece of muslin into a wide-mouthed bottle; keep this corked up when not in use. It is a good plan to cover the cork with a piece of wash-leather to prevent any of the cork adhering to the sides or breaking off, which would necessitate re-straining the gum, as it is essential that this should be smooth and clear; it must also be rather thin, or it will cause the colors used with it to crack and peel off. Some artists recommend adding a few drops of pure glycerine to counteract this tendency.

I have mentioned an ivory palette as a requisite. This is somewhat expensive and not absolutely indispensable; but it is very desirable, for the tints prepared on an ivory palette will present on it exactly the same appearance as when applied to the picture, while on a white china or earthenware palette they will look entirely different, and thus greatly increase the difficulties that beset a beginner.

An eraser is needed for scraping in case any portion of the picture should become too dark, as also to produce high lights. It should be of steel, pointed and sharp at both edges; it must be kept scrupulously clean and bright, and it is worse than useless if at all blunt. A magnifying glass will be found necessary, even for those with the strongest sight, for finishing up the finest parts of a miniature. It is best to have one large enough to use with both eyes at once.

Brushes must be selected with the greatest care; only three or four of different sizes are really necessary, but these must be of the very best quality of red sable. Always wet them before making a choice, and bring them to a point on the thumb nail; if the hairs are set straight they should come to a very fine, even point; if they do not they are practically useless. They must have a good elastic spring in them. Personally I prefer those set in quills, with rather thick cedar-wood handles; the hair in these is usually of a better quality and longer than in brushes which are fixed in metal holders; it is also less liable to come out. The only objection to quills is that they sometimes split; but with care this seldom happens.

One at least of your brushes should be as small as possible; but even then the body of the brush must be thick in proportion to the point, or there will be no resistance in it. For the others, sizes varying from No. 2 to No. 6 will be most useful. Colors, like brushes, must be of the very best quality only; never experiment with cheap materials, it will be a sad waste of time and trouble. For miniature painting it is best to invest in dry cakes only, for in this form, as a rule, the pigments are purer and keep much better; and as the quantity used for a miniature is infinitesimal, a single small cake of some colors will last for years. Of the most expensive kinds, buy a half or quarter of a cake at a time. In any case the outlay for colors will be trifling, as not many are needed. Indeed, it is a mistake to confuse yourself by attempting to introduce a great variety of colors, as the same and even better effects can be obtained by using only a few. The following list will be found sufficiently comprehensive for painting not only the head, but all accessories:

Blue black,	Brown madder,
Vandyck brown,	Extract of madder carmine,
Warm sepia,	Rose madder,
Raw umber,	Scarlet vermilion,
Raw Sienna,	Indigo,
Yellow ochre,	Cobalt,
Indian yellow,	Ultramarine ash,
Pale lemon yellow,	Terra vert.
Indian red,	

To these must be added Chinese white; that sold in bottles is best, as lead tubes are apt to discolor the pigment unless it is used up very quickly. Of the colors

mentioned, the madder carmine and ultramarine ash are the most expensive; but as very little of either is ever required, a quarter cake of each will be found all sufficient.

It may be noticed that for reds I have mentioned madders only. This is not because crimson lake and carmine are not beautiful colors in themselves, but because they are especially liable to fade, which is not the case with madders.

EMMA HAYWOOD.

SWORDS AND PAPER KNIVES.

(See Designs in the Supplement.)

TIME was when a man's sole weapons of offence and defence were his claws and fists. But it could not be long ere he discovered that a bowlder—especially if it had a sharp edge—when fastened to a stick would do ampler and speedier execution. The hatchet-like flint, then the sharpened flint knife or the pointed shell or bone were the probable steps preceding the bronze or iron sword, and the metal blade, once fashioned, has been used as man's principal weapon of offence for countless ages by all the nations on earth. But in the march of discovery it has ceased to be of much importance in the presence of vastly more destructive engines of warfare, till now it begins to interest us as an old-time weapon that may be employed as an element of decoration. It is highly suggestive, if we wish to make a paper-cutter or a table bread-knife, both as to shape and decoration. We cannot think of a cutting blade without associating it with some form of sword, and we cannot make a selection from the varied weapons that offer themselves for study without associating their distinctive forms with the people by whom they were used and the periods or cause in which they were drawn. The sword is the only weapon of antiquity which continues in use in modern times. The helmet and breastplate are occasionally retained in cavalry troops, but rather for ornament than use, for their old-time protection is of little account before a rifle ball.

Swords have straight-edged, or leaf, crescent or cimeter-shaped blades. They are distinguished as thrusting or cutting swords. The straight edge, pointed blades used by the Greeks and Romans, and by the Vikings and northern races generally, are characteristic of the people by whom they were wielded. They were intended for earnest fighting, direct thrusting, honest and fair killing. The swords of the Asiatic races have cutting blades; their shapes are suggestive of butchery, torture, assassination and murder. Eastern nations are more cruel and revengeful than western races, and their swords are indicative of cruelty as well as killing.

The shape of the sword has been an important factor in determining some memorable contests. The Britons when first attacked by the Roman legions used cutting swords. The *blow* of the Briton was easily parried by the Roman soldier, who immediately followed it with a *thrust*, which made short work of our venerable forefathers. On sword-blades, hilts and scabbards men of all nationalities have lavished the most costly jewelled, enamelled and damascened decoration, and the most elaborate and painstaking art. The value of the sword is due, first, to the fine quality of the steel of which it is made. It is tested, and a blade whose point may touch its hilt and then spring back to a straight edge is to be trusted. A sword like that with which Cœur de Lion, according to Scott, cut in two a bar of iron one inch and a half in diameter was of the truest strength and temper; and that with which Saladin cut in two a silken pillow and afterward a gauzy scarf must have had a razor edge and been wielded by a vigorous arm.

The greatest artists have shown their skill in the decoration of swords. Albert Dürer chiselled a crucifix in iron on the pommel of Maximilian's sword, and it is more than probable that he first assured himself that the blade was worthy of the decoration. Cellini and other metal workers put some of their best skill into sword decoration. A weapon is mentioned by Burty as once belonging to an Eastern potentate, the blade of which was enriched with lines of rubies, so set that when the blade was flourished the stones glittered and showed seeming drops of blood, limpid and fresh, on the threatening blade.

Illustrations are given in the supplement pages of various Eastern cutting blades, well adapted for artistic paper-cutters and etched bread-knives. They all show graceful curves, and the modelling will be found interesting and instructive. The most appropriate decoration for such blades is of the Saracenic style. Paper-cutters may be made of rosewood, ebony or, best of all,

cocoon wood. The last named is the best known wood for modelling tools. It finishes with a satiny smoothness that keeps the tool comparatively free from the sticky clay.

To model hard wood, as for paper-cutters, rough-out the form with flat gouges. Use a coarse, afterward a fine wood rasp to bring the handle and blade into shape; then scrape with a piece of glass and finish with fine sand-paper. Polish with shellac varnish, and when it is hardened give a final rub down with pumice-stone and oil. The blade is best finished that is brought to a true face with a smoothing plane.

BENN PITMAN.

NAME-DEVICES AND MONOGRAMS.

(See Designs on the last page of the Supplement.)

To any of the thousand and one artistic trifles of home manufacture, the addition of the monogram of the ultimate owner of the article adds a personal touch, which gives a pleasure as natural as it is common. For, whether it be the crest and coat of arms of the nobly born or the totem of the savage, the delight in bearing one's rank or even one's name in decorative device is almost universal. Notwithstanding the numerous examples of monograms set forth in former numbers of this magazine, I propose, just now, to show a few departures from the beaten track, intended chiefly as ornamental additions to one's note-paper, though suitable, also, for being painted on china or other material, and in a few instances, for embroidery as well.

In these devices the aim has not been to make the initials themselves a complete decoration, but to set them clearly and in a less involved form than in the orthodox monogram within a device that has its own decorative motive. It is precisely the absolute unity of the two motives—the motive of the initials or name and the purely ornamental motive—that I wish to emphasize. Decorated panels, with a blank space, on which the letters may be placed, are common enough in most styles of ornament, but letters absolutely individual to the design, and not exchangeable for any others, save within certain limits, are less common.

How the idea originated I cannot say. Japanese china-marks, old plate and monograms worked on linen of the Renaissance period were all in my mind when I attempted this new departure.

Until I had hunted through volumes of designs for monograms, at the Reading Room of the British Museum, I hardly realized how rarely this treatment has obtained. Letters gracefully interwoven or tortured into bewildering complexity, so that few save their inventors could resolve them into their primal clearness, were frequent enough, but the idea of making the initial decorative as a capital letter in a missal, and yet part of a group set in an ornamental panel, was hardly found.

The very individuality of each design given makes it less useful as a mere copy. Not only must A, B, C remain A, B, C, for it cannot be read as B, A, C; C, A, B; C, B, A and so on, without radical alteration of its structure; but where the whole name is used, that device is practically limited to the use of one person—unless he be a John Smith, Tom Jones or other unlucky person who has an individual appellation common to hundreds.

Notwithstanding this, with a few exceptions letters may be interchanged easily enough. B, P and R are easily made interchangeable, C and G, E and F, O and Q, and even U, I, T and L; but S, A, M, N, Z and others can hardly be made so without a total resetting of the main motive.

Because the name I chance to bear appears so frequently in the examples, egotism is not the sole cause. First, a constant study of one set of initials, to discover all sorts of varied treatment, is naturally a pleasant task; next, it is difficult to choose arbitrarily among all the possible combinations of the twenty-five letters (or twenty-six, if X be included) in their endless number of changes.

Apart from their intended purpose, these designs may suggest decorative schemes to some who do not care to use them printed upon their note-paper. Drawn in black ink—i.e., Indian ink or other artist's fluid that is photographically black—which is not the case with ordinary writing fluid—on a much larger scale than shown, they can be quickly and cheaply made into the blocks for printing by many of the firms who produce "process" work, such as that largely used in the illustrations in this magazine.

The chief care must be to avoid fussy detail. Be satisfied with simple, even trite forms, and do not attempt anything like pictures; a device is best with conventional treatment of all its details.

GLEESON WHITE.